

**“THE PRESIDENT’S OWN”
UNITED STATES MARINE BAND
MARINE CHAMBER ORCHESTRA**
Colonel Jason K. Fettig, Director

ASPIRE

**“THE PRESIDENT’S OWN”
AT
225**

SUNDAY, APRIL 30, 2023 | 7:30 PM
THE MUSIC CENTER at STRATHMORE
NORTH BETHESDA, MD

“THE PRESIDENT’S OWN”
UNITED STATES MARINE BAND
MARINE CHAMBER ORCHESTRA
Colonel Jason K. Fettig, Director

A S P I R E
“THE PRESIDENT’S OWN”
AT
2225

SUNDAY, APRIL 30, 2023 | 7:30 PM
THE MUSIC CENTER *at* STRATHMORE
NORTH BETHESDA, MD

The United States Marine Band

was founded by an Act of Congress in 1798, and has evolved alongside our nation over its 225 continuous years of existence. The Band has borne witness to world war, social and economic turmoil, and tragedy, and the music it played has persevered through these trying times to provide comfort to its citizens. The Marine Band has also celebrated with America's triumphs and for more than two centuries, it has provided the soundtrack of the presidency, our American identity, and our remarkable history.

The Marine Chamber Orchestra

was formally established with full-time professional string players in the 1950s. However, “The President’s Own” has included string players in its ranks since its earliest days. In fact, several Directors in the late nineteenth and early twentieth centuries were primarily violinists and cellists. The Marine Chamber Orchestra is often in direct service to the President, the First Lady, and their guests as the featured ensemble inside the Executive Mansion.



Program

MARINE CHAMBER ORCHESTRA

John Stafford Smith (1750–1836) arranged by John Philip Sousa*	National Anthem, “The Star-Spangled Banner” (1892 Chicago World’s Fair)
John Philip Sousa* (1854–1932) revised by Paul Henneberg	Presidential Polonaise <i>Col Michael J. Colburn, USMC (Ret.), conducting</i>
George Walker (1922–2018)	<i>Lyric for Strings</i> (1946) <i>Col Timothy W. Foley, USMC (Ret.), conducting</i>
Joel Puckett (b. 1977)	<i>There Was a Child Went Forth</i> (2023) <i>Nicholas Phan, tenor soloist</i> <i>world première</i>
Charles Ives (1874–1954) edited by Jonathan Elkus	Symphony No. 2 Lento Maestoso Allegro molto vivace

INTERMISSION

UNITED STATES MARINE BAND

THREE AMERICAN MARCHES

Philip Phile (ca.1734–93) arranged by Thomas Knox*	President’s March (“Hail, Columbia”) <i>Col John R. Bourgeois, USMC (Ret.), Director Emeritus, conducting</i>
Francis Scala* (c.1819–1903) edited by Donald Patterson*	President Lincoln’s Inaugural March (The Union March) <i>Col Timothy W. Foley, USMC (Ret.), conducting</i>
John Philip Sousa* (1854–1932)	March, “A Century of Progress” <i>Col Michael J. Colburn, USMC (Ret.), conducting</i>

Jennifer Higdon (b. 1962) *Aspire* (2022)

THREE AMERICAN SONGS

George Gershwin (1898–1937) lyrics by Ira Gershwin arranged by Stephen Bulla*	“Love is Here to Stay” from <i>The Gershwin Songbook</i>
Aaron Copland (1900–90) arranged by Thomas Knox*	“The Dodger”
Leonard Bernstein (1918–1990) adapted by Clare Grundman	“Make Our Garden Grow” from <i>Candide Suite</i> <i>MSgt Sara Sheffield, mezzo-soprano</i> <i>MGySgt Kevin Bennear, baritone</i>
George W. Warren (1828–1902) arranged by Thomas Knox*	“God of Our Fathers” <i>Col John R. Bourgeois, USMC (Ret.), Director Emeritus, conducting</i>
Jonathan Leshnoff (b. 1973)	Symphony for Winds (2022) Fast and Intense Speedy Winds Slow, “All the Starry Band” <i>world première</i>
John Philip Sousa* (1854–1932) edited by the United States Marine Band	March, “The Stars and Stripes Forever”

*Member, U.S. Marine Band

Program Notes

National Anthem, “The Star-Spangled Banner” (1892 Chicago World’s Fair)

JOHN STAFFORD SMITH (1750–1836)

arranged by John Philip Sousa

Among the ways John Philip Sousa made an imprint on American music was his advocacy for the adoption of the national anthem. As he discussed in a 1928 article for *The New York Times*, Sousa believed a national anthem required a “strong emotional note” that would “move through the heart.” Among the candidates for a national anthem, Sousa frequently pointed to “The Star-Spangled Banner.” Sousa wrote many arrangements of the song, including this version for the Chicago World’s Fair. The Sousa Band was a highlight of the fair, performing for both its October 1892 dedication and a month-long residency during the fair’s operation. For this version of “The Star Spangled Banner,” as with the versions written as part of the fantasies *The International Congress* and *The Salute of Nations*, Sousa embellishes Smith’s melody with heroic flourishes in the style of Richard Wagner’s *Tannhäuser* overture.

Presidential Polonaise

JOHN PHILIP SOUSA (1854–1932)

revised by Paul Henneberg

Before rising to international prominence as a band leader and composer, John Philip Sousa assumed the helm of the Marine Band as its seventeenth director in 1880 at age twenty-five. He served five presidents over his twelve-year term as director, leaving in 1892 to form his own civilian band and forging his status as “The March King.”

Sousa composed “Presidential Polonaise” in 1886 at the request of President Chester Arthur. At the time “Hail to the Chief” was used to announce the arrival of the president but was not formalized as official

honors to the president as it is today. President Arthur asked Sousa about the origins of “Hail to the Chief” at a White House event. Sousa replied that the tune was based on a Scottish boating song written by James Sanderson. As the song did not have an American origin, Arthur requested a replacement composed by Sousa. Sousa wrote two different options for Arthur. The first, Presidential Polonaise, was intended for presidential honors at indoor events. While the piece was not completed in time to be performed for Arthur, the Marine Band performed the work at President Benjamin Harrison’s inaugural ball on March 4, 1889. Presidential Polonaise was short-lived as honors for the president as the Marine Band resumed use of “Hail to the Chief” after the Arthur administration. The work remains both an excellent piece for the concert stage and fascinating footnote in the history of presidential music.

Revised Edition. Solo B♭ Cornet (ad lib) Full Band \$4.50 J. PH. SOUSA.

1374. *Presidential Polonaise.*

Lyric for Strings (1946)

GEORGE WALKER (1922–2018)

George Theophilus Walker was born and raised in Washington, D.C. He began studying piano with his mother, Rosa King, at age five. Walker attended the Oberlin Conservatory of Music in Ohio, where he graduated at age eighteen with highest honors. He went on to attend the Curtis Institute of Music in Philadelphia to study piano with Rudolf Serkin, William Primrose, and Gregor Piatigorsky. At Curtis he also studied composition with Rosario Scalero, whose other students included Samuel Barber. Walker was the first Black graduate of the Curtis Institute. He was also the first Black instrumentalist to appear with the Philadelphia Orchestra, performing Sergei Rachmaninoff’s Third Piano Concerto as the winner of the Philadelphia Youth Auditions in 1945. The same year, he presented his debut solo recital at Town Hall in New York City. Walker earned the artist diploma in piano and his doctorate in composition from the Eastman School of Music in Rochester, New York. He received a Fulbright scholarship and a John Hay Whitney Fellowship during his doctoral studies, which allowed him to travel to Paris to study composition with renowned composition instructor Nadia Boulanger for two years.

Walker’s success is noteworthy for the sheer number of “firsts” he achieved and for his achievement during a time of palpable racism. Consider the dichotomy that Walker was performing as a soloist with the Philadelphia Orchestra, one of the United States’ greatest artistic institutions, while racist Jim Crow laws were still in effect throughout the southern United States. His achievement in a profession that is dominated by white men is remarkable. Notably, in 1996 he became the first Black composer to receive the Pulitzer Prize in Music for *Lilacs for Voice and Orchestra*, which was premiered by the Boston Symphony Orchestra under the baton of Seiji Ozawa. In total, Walker’s compositional output includes more than ninety works for solo instruments, orchestra, and chorus, and his works have been performed by most of the major American orchestras.

Lyric for Strings premiered in 1947 at the National Gallery of Art in Washington, D.C., by the National Gallery Orchestra. *The Philadelphia Inquirer* described the work as

ambivalent.... The first few notes of the main melody start out suggesting a minor key, and then the theme takes a sunnier turn. It continues to shift back and forth between the two, countervailing forces living side by side. What could be more emblematic of our times? It is undeniably somber and it does grow intense. It lives in the half-shadow of our mourning (to borrow from Edith Wharton). But the ultimate effect is as a balm. It never loses the faith.

Lyric for Strings is an expansion of the second movement of Walker’s first string quartet, completed as a student at the Curtis Institute. The quartet was composed a year after the death of Malvina King, Walker’s grandmother. King’s life of hardship, which included the loss of her first husband when he was sold as a slave, deeply affected the young composer. Although he retitled the work *Lyric for Strings* when he scored it for string orchestra, Walker always referred to the movement as his “grandmother’s piece.”

There Was a Child Went Forth (2023)

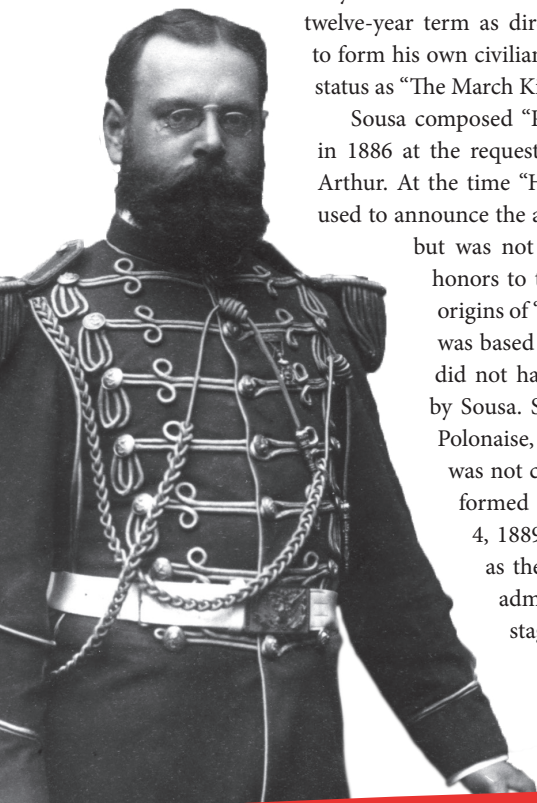
JOEL PUCKETT (B. 1977)

world premiere



PHOTO BY KORY CHASE, TWIST PHOTOGRAPHY

Joel Puckett’s music has been described as, “soaringly lyrical” by the *Minneapolis Star Tribune*, “Puccini-esque” by the *Wall Street Journal*, and “containing a density within a clarity, polyphony within the simple and – most importantly – beautiful and seemingly spiritual” by *Audiophile Audition*. Puckett’s works are performed by the leading artists of our day, and he is consistently recognized by organizations such as the American Composers Forum, BMI, Chorus America, National Public Radio, and the American Bandmasters Association. Recent compositional successes include *The Fix*, an opera depicting the rise and fall of the 1919 Chicago White Sox, commissioned by the Minnesota Opera and premiered in March 2019; Concerto Duo for clarinet, flute and orchestra, written and premiered by the Chicago Youth Symphony Orchestra with soloists Anthony and Demarre McGill in 2012; and *The Shadow of Sirius*, a flute concerto that premiered in 2010 and received a 2016 Grammy



nomination. As an educator and academic, Puckett is the chair of music theory, ear training, and piano skills at the Peabody Conservatory in Baltimore.

There Was A Child Went Forth is inspired by the work of American poet Walt Whitman. Whitman had a personal relationship with the United States Marine Band during the Civil War and Reconstruction. He lived in Washington, D.C., for a decade, working as a hospital volunteer during the war and then staying until about 1873. This was one of his most fruitful periods as a poet, during which he published two editions of his seminal work *Leaves of Grass*. Whitman was a music-lover, and attended many Marine Band concerts during his time in the nation's capital. He published several reviews of those performances for Washington newspapers which revealed his deep affinity for both the operatic transcriptions as well as the rough-hewn patriotic music emblematic of the Marine Band's repertoire of the time. Whitman's visceral love of music most certainly informed the pulse, meter, and texture of his remarkable poetry.

The composer offers the following about this world première:

There Was a Child Went Forth is a setting of Walt Whitman's poem of the same name for tenor and chamber orchestra. The text follows the everyday wanderings of a child as they notice and incorporate the world around them into their being. The music taps into a melancholic nostalgia for childhood, belonging—or not fully belonging—to a family, and the spirit of wanting to become an individual. The music's contemplative and introspective mood reflects the child's journey of self-discovery and exploration in the poem. The orchestra provides a rich harmonic backdrop for the tenor's voice, which soars above the textured accompaniment. Throughout the piece, the melody is transformed through a series of variations, reflecting the evolving nature of the child's experiences. *There Was a Child Went Forth* was commissioned by "The President's Own" and the Marine Corps Heritage Foundation to celebrate the 225th anniversary of the Band and is dedicated to Col. Jason Fettig and Nicholas Phan. Through this piece, the listener is invited to join the child on their growth, discovery, and self-realization journey.

"THERE WAS A CHILD WENT FORTH"
Walt Whitman (text edited by Joel Puckett)

There was a child went forth every day,
And the first object he looked upon that object he became,
And that object became part of him for the day or a certain part of the day,
Or for many years or stretching cycles of years.

The early lilacs became part of this child,
And grass, and white and red morningglories, and white and red
clover, and the song of the phoebe-bird,
And the March-born lambs, and the sow's pink-faint litter, and
the mare's foal, and the cow's calf,
And the noisy brood of the barn-yard or by the mire of the pond-
side,
And the fish suspending themselves so curiously below there, and
the beautiful curious liquid,
And the water-plants with their graceful flat heads, all became part
of him.

The field-sprouts of April and May became part
of him,
Winter-grain sprouts, and those of the light-yellow corn, and
the esculent roots of the garden,
And the apple-trees cover'd with blossoms, and the fruit afterward,
and wood-berries, and the commonest weeds by the road,

His own parents . . . he that had fathered him . . . and she that
conceived him in her womb and birthed him,
They gave this child more of themselves than that,
They gave him afterward every day, they became part of him.

The mother at home quietly placing the dishes on the supper-
table,
The mother with mild words, clean her cap and gown, a whole-
some odor falling off her person and clothes as she walks by,
The father, strong, self-sufficient, manly, mean, angered, unjust,
The blow, the quick loud word, the tight bargain, the crafty lure,
The family usages, the language, the company, the furniture, the
yearning and swelling heart,
Affection that will not be gainsay'd, the sense of what is real, the
thought if after all it should prove unreal,
The doubts of day-time and the doubts of night-time, the curious
whether and how,
Whether that which appears so is so, or is it all flashes and specks?
Men and women crowding fast in the streets, if they are not flashes
and specks what are they?
The streets themselves, and the façades of houses, and goods in
the windows,
Vehicles, teams, the heavy-plank'd wharves, the huge crossing at
the ferries,
The village on the highland seen from afar at sunset, the river
between,
Shadows, aureola and mist, the light falling on roofs and gables of
white or brown, two miles off,
The schooner near by sleepily dropping down the tide, the little
boat slack-tow'd astern,
The hurrying tumbling waves, quick-broken crests and slapping,
The strata of color'd clouds, the long bar of maroon-tint away
solitary by itself, the spread of purity it lies motionless in,
The horizon's edge, the flying sea-crow, the fragrance of salt
marsh and shore mud,
These became part of that child who went forth every day, and
who now goes and will always go forth every day.

NICHOLAS PHAN, TENOR SOLOIST

Described by the *Boston Globe* as "one of the world's most remarkable singers," American tenor Nicholas Phan is increasingly recognized as an artist of distinction. Praised for his keen intelligence, captivating stage presence, and natural musicianship, he performs regularly with the world's leading orchestras and opera companies. In 2010 he co-founded the Collaborative Arts Institute of Chicago to promote art song and vocal chamber music, where he serves as artistic director.

A celebrated recording artist, Phan's album, *Clairières*, a recording of songs by Lili and Nadia Boulanger, was nominated for the 2020 Grammy Award for Best Classical Solo Vocal Album. His album, *Gods and Monsters*, was nominated for the same award in 2017. He is the first singer of Asian descent to be nominated in the history of the category, which has been awarded by the Recording Academy since 1959. Phan has appeared with many of the leading orchestras in the North America and Europe, including the Cleveland Orchestra, New York Philharmonic, Boston Symphony, Chicago Symphony, San Francisco Symphony, Les Violons du Roy, BBC Symphony, and English Chamber Orchestra. An avid proponent of vocal chamber music, he has collaborated with many chamber musicians, including pianists Mitsuko Uchida, Richard Goode, Jeremy Denk; guitarist Eliot Fisk; and the Brooklyn Rider, Jasper, and Spektral string quartets. He has been presented by Carnegie Hall, London's Wigmore Hall, the Metropolitan Museum of Art, the Chamber Music Society of Lincoln Center, Aspen Music Festival, and the Library of Congress in Washington, DC. Phan's many opera credits include appearances with the Los Angeles Opera, Houston Grand Opera, Glimmerglass Festival, Glyndebourne Opera, and Frankfurt Opera.

A graduate of the University of Michigan, Phan is the 2012 recipient of the Paul Boylan Distinguished Alumni Award and the 2018 Christopher Kendall Award. He also studied at the Manhattan School of Music and the Aspen Music Festival and School, and is an alumnus of the Houston Grand Opera Studio. He was the recipient of a 2006 Sullivan Foundation Award and 2004 Richard F. Gold Career Grant from the Shoshana Foundation.



COURTESY NICHOLAS PHAN

Lento maestoso and Finale from Symphony No. 2

CHARLES IVES (1874–1954)
edited by Jonathan Elkus

Charles Ives ranks among the greatest American composers of the twentieth century, but he did not receive such accolades during most of his lifetime. In fact, he made his living as a successful insurance salesman. Later in life, his progressive approach to composition gained recognition and he won the 1947 Pulitzer Prize in Music for his Third Symphony.

Ives's unique musical aesthetic developed from a young age. He was born in Danbury, Connecticut. His earliest musical experiences were with his father, George Ives, who was a Civil War bandmaster and leader of the Danbury Cornet Band. George was fascinated by unplanned musical moments, like the sound of two marching bands playing in unrelated keys as they marched in a parade. George encouraged his son to experiment with sound, like playing the piano accompaniment of a song in one key while singing the song in another. While Charles formally studied organ and composition at Yale University, this childhood invention remained an integral part of his style.

Ives scholar Jonathan Elkus comments on the composer's Second Symphony:

Although Charles Ives had completed his Second Symphony around 1907, it waited until 1953 for its première and recognition not only as a masterwork of the American Realist school—musically exemplified by George Whitefield Chadwick's *Symphonic Sketches*—but as the come-lately symphonic icon of the mid-century American Revival, comfortably taking its place among Aaron Copland ballets and paintings by Grandma Moses. Ives's original plan was to number the present fourth and fifth movements simply as

one movement; the traditional “introduction and allegro” pairing common to eighteenth and nineteenth century opera and concert overtures.

Ives tells us in his *Memos* that the Second Symphony was indeed born of what he calls the “overture habit,” that tried-and-true populist vessel wherein all manner of musical genre can commingle. Here, Ives introduces and juxtaposes patriotic and Scotch-Irish airs, college songs, fiddle tunes, fife tunes, and hymn and gospel tunes that are tethered motivically to derivatives of Johann Sebastian Bach, Richard Wagner, Piotr Ilyich Tchaikovsky, and Antonín Dvořák. According to Ives’s marginalia, this music and other substantial portions of what became the Second Symphony were played by his father’s Danbury Band during his boyhood in Connecticut, and later by bands and theater orchestras in New Haven during his years at Yale. It would be safe to assume, however, that these lost overtures were considerably less developed than their counterparts that shape the Symphony.

It was at Yale as a four-year student of Horatio Parker, who in turn had been a pupil of Chadwick’s, that Ives grew as a symphonist, learning how to shape open-ended, developable themes out of closed-end tunes that ordinarily serve best for repetition, variation, and rotation. Under Parker, Ives learned to control space and drama, too. He has auspiciously introduced his tune, “Columbia, the Gem of the Ocean,” in the first and the fourth movements of the Symphony, and in the Finale readies it to spring forth in all its glory amid the jubilant country fiddlers and trumpeters, almost like an allegorical painting. Ives’s direct models here are the German paragons of the popular overture, whose codas emblazon heavyweight tunes with high-energy fiddling. Carl Maria von Weber’s Jubel Overture, Wagner’s Overture to *Tannhauser*, and Johannes Brahms’s Academic Festival Overture come to mind, among many. And as Cecil Gray aptly noted about Anton Bruckner’s finales, Ives makes these paired final movements his “most important of all . . . drawing together and clinching the arguments of the foregoing ones.”

President’s March (“Hail, Columbia”)

PHILIP PHILE (CA. 1734–93)

arranged by Thomas Knox

The late 1790s were a period of political turmoil for the United States. As fierce divisions were raging in the national capital of Philadelphia, well-known singer Gilbert Fox was preparing a musical program in 1798 at one of the city’s finest theaters. Fox was warned not to sing any song that would inflame the political tension. French and English tunes were off the table, due to the ongoing war between the countries, and the young United States had yet to develop its own musical identity. Fox turned to his friend Joseph Hopkinson to pen lyrics to a new song as a patriotic peace offering. Following common practice, Hopkinson’s words were paired with a pre-existing tune: a melody by German-American composer Philip Phile, that was associated with George Washington.

The new song was a success and earned accolades of politicians from both parties after its première, including praise from President John Adams. The song spread through the capital like wildfire and became one the young country’s most popular patriotic songs. The song was first played by the Marine Band at President James Monroe’s inauguration on March 5, 1821. In the twentieth century, “Hail, Columbia” was a leading contender in the search for a national anthem. While “The Star-Spangled Banner” won out as the national anthem, “Hail, Columbia” became the official musical honors for the vice president. It has been performed for the vice president in every inaugural ceremony since 1973.

President Lincoln’s Inaugural March (The Union March)

FRANCIS SCALA (C. 1819–1903)

edited by Donald Patterson

One of the first musical tributes to Abraham Lincoln came from the pen of Francis Scala, the Marine Band’s leader from 1855 to 1871. Scala was a talented musician and a savvy leader, who was especially sensitive to the shifting political conditions in Washington, D.C. Many of his compositions were dedicated to figures of po-

litical and social significance, like this march written for President Lincoln’s first inauguration on March 4, 1861. This work, along with the surprise “Hurrah for the Union” cheer from the musicians, was Scala’s endorsement of Lincoln’s focus on preserving the Union. Scala dedicated the march to Mary Todd Lincoln, Abraham’s wife, and made it a staple of the Marine Band’s repertoire during the Civil War. The march was notably performed at Lincoln’s second inauguration as well.

March, “A Century of Progress”

JOHN PHILIP SOUSA (1854–1932)

The theme of the 1933 Chicago World’s Fair was “A Century of Progress,” celebrating technological innovation. The exposition was designed to look and feel modern, in stark contrast to the neoclassical style utilized for “The Columbian Exposition,” the 1893 World’s Fair hosted by Chicago. John Philip Sousa’s music linked the two fairs. He wrote *The Salute of the Nations*, a fantasy based on the patriotic music of the countries represented at the fair in 1893. Sousa composed “A Century of Progress” two years before the fair opened, capturing the optimism of the upcoming event.

In addition to asking Sousa to compose a march for the fair, organizers planned to contract the Sousa Band as the official band for the exposition. Unfortunately, that did not come to pass. Sousa died in 1932 at age seventy-seven. Without its leader, the Sousa Band quickly dissolved, and no other band was hired for the 1933 World’s Fair. Sousa’s composition was still recognized as the official march, however, largely thanks to the efforts of Lennox Lohr, the general manager of the fair and cousin to John Philip Sousa.



PHOTO BY ANDREW BOGARD

Aspire (2022)

JENNIFER HIGDON (B. 1962)

Pulitzer Prize and three-time Grammy Award winner Jennifer Higdon was born in Brooklyn, New York in 1962 and taught herself to play flute at age fifteen. She began formal musical studies at age eighteen, with an even later start in composition at age twenty-one. Despite this, Higdon has become a major figure in the contemporary classical music world. Her works represent a wide range of genres, from orchestral to chamber to wind ensemble, as well as vocal, choral, and operatic works. The League of American Orchestras reports that she is one of America’s most frequently performed composers. Higdon’s list of commissioners is extensive and includes the Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra,

Tokyo String Quartet, and Eighth Blackbird. Higdon also has written works for artists such as baritone Thomas Hampson; pianists Yuja Wang and Gary Graffman; and violinists Nadja Salerno-Sonnenberg, Jennifer Koh, and Hilary Hahn. Higdon’s first opera, *Cold Mountain*, won the International Opera Award for Best World Première in 2016, the first American opera to receive the award.

Higdon’s *blue cathedral* is the most performed contemporary orchestral work in the repertoire and has received more than 600 performances since its première in 2000. The Marine Band recently collaborated with the composer on a new wind transcription of this seminal work, which was released on the Marine Band’s annual recording in 2022. Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, and she has also received awards from the Guggenheim Foundation, the American Academy of Arts and Letters, the Koussevitzky Foundation, the Pew Center for the Arts and Heritage, and the National Endowment for the Arts. In 2018, she received the Nemmers Prize from Northwestern University in Evanston, Illinois, an award given to contemporary classical composers of exceptional achievement and great influence. Higdon’s works have been recorded on more than seventy albums. She has won three Grammy Awards for Best Contemporary Classical Composition: for her Percussion Concerto in 2010; for her Viola Concerto in 2018, and for her Harp Concerto in 2020.

Higdon described her process for composing *Aspire*:

Having started my journey in music in the band world, I have always found this genre deeply moving. One

of my first experiences of enjoying a band performance was hearing “The President’s Own,” on the U.S. Capitol steps during a summer vacation in Washington, D.C. To be asked to write a work for them was an incredible opportunity. I decided early in the process to create a work that would be more lyrical in nature, that would reflect the gifts and skills of these talented musicians, as well as their innermost values as individuals who strive to serve their country with great honor. In other words, I was inspired to create a piece that musically portrays the goal of striving to be our best...to aspire.

This work was commissioned by the World Association for Symphonic Bands and Ensembles (WASBE) for “The President’s Own” United States Marine Band and premiered on July 20, 2022, at Žofin Palace in Prague.



“Love is Here to Stay” from *The Gershwin Songbook*

GEORGE GERSHWIN (1898–1937)

lyrics by Ira Gershwin

arranged by Stephen Bulla

George Gershwin had a meager beginning as a “song plugger” for a Tin Pan Alley music publishing firm, but became one of the greatest songwriters of all time. Assisted by his brother Ira, who was the lyricist for nearly all his songs, Gershwin’s music forms the core of the Great American Songbook. Their work was both commercially and critically acclaimed, notably including their 1932 Pulitzer Prize win for the political satire *Of Thee I Sing*, the first musical to win a Pulitzer.

“Love Is Here to Stay” was the last composition George Gershwin completed before his death in July 1937. At the time, he was working in Hollywood on the score for the 1938 film *The Goldwyn Follies*. The bulk of the music for the song had already been composed for the film, but Ira had not completed the lyrics. After George’s death, a missing verse and the lyrics were completed by Ira and pianist Oscar Levant based on musical fragments played by George during its composition. The song had multiple iterations of its title from “It’s Here to Stay,” “Our Love Is Here to Stay,” and its final published title “Love Is Here to Stay.” This song is now a beloved jazz standard and remains a tribute to the musical genius of the Gershwin brothers.

“The Dodger”

AARON COPLAND (1900–90)

arranged by Thomas Knox

Known as “the Dean of American Music,” Aaron Copland spent much of his career celebrating other American composers and folk traditions. In 1950, the British composer Benjamin Britten commissioned Copland to write a set of American folk songs to be performed at the Aldeburgh Festival of Music and the Arts, a festival he co-founded with the tenor Peter Pears and the director and producer Eric Crozier. To fulfill this commission, Copland mined Brown University’s Harris Collection of American Poetry and Plays to assemble the set of Old American Songs. The five songs assembled in the first set are drawn from a multitude of sources: from religious songs from the Shakers to children’s nonsense songs. Copland wrote to his friend and composer Irving

Fine on March 10, 1950 that “I finished the Old American Song arrangements...no one else may like them, but [the publisher] Hawkes is delighted.” Copland was quite incorrect; the piece was a success. The set was given its première at the Aldeburgh Festival with Pears singing and Britten at the piano on June 17, 1950. In January 1951, the set was given its American première by the famed African American baritone William Warfield with the composer at the piano. Copland created a second set of Old American Songs in 1952, and orchestrated the two sets for voice and orchestra. The orchestral première of the first set of Old American Songs was given by William Warfield and the Los Angeles Philharmonic in 1955.

“The Dodger” was popularized in the United States in the nineteenth-century, first as a folk tune with Scottish roots and then as campaign song. It utilized to great effect in Grover Cleveland’s 1884 presidential campaign to belittle his opponent, James Blaine. Copland based his version of the song as it was sung by Emma Dusenbury, an Arkansan farmer who contributed over one hundred songs to the Library of Congress’s American Folklife Center. Dusenbury’s version of the song was transcribed by Charles Seeger for publication by the Resettlement Administration’s Folk Song Sheet Program.

“Make our Garden Grow” from *Candide Suite*

LEONARD BERNSTEIN (1918–90)

adapted by Clare Grundman

Few have contributed more to American musical culture than Leonard Bernstein. Equally gifted as a conductor, composer, concert pianist, and teacher, he excelled at finding ways to connect with different audiences. Since his death, both his music and status as an American icon continue to flourish. He composed in a diverse array of genres during his prolific career, blurring the lines between classical and popular styles. He wrote works not only for the concert stage, ballet, and opera; but also for film and Broadway. His music for *West Side Story* is some of the most recognizable in the musical theater repertoire. Bernstein established himself as one of the first American-born conductors to achieve international fame. He served as music director of the New York Philharmonic and appeared in living rooms across the nation in his landmark televised *Young People’s Concerts*, which aired for years on CBS.

Before Bernstein wrote *West Side Story*, he wrote the musically-innovative *Candide*. The musical was composed between 1953 and 1956 and is based on the 1759 French satire *Candide or Optimism* by Voltaire. Its irreverent and emotionally rich libretto is brought to life by Bernstein’s brilliant score. The musical details the story of Candide, his true love Cunégonde, and their tutor Doctor Pangloss. Candide holds Pangloss’s philosophy of optimism dear as his and Cunégonde’s life take gruesome turns from invading armies, persecution during the Spanish Inquisition, and a push into a courtesanship. By the work’s end the heroes’ idealism has faded, yet they sing of hope and the spiritual rewards of simple tasks. Candide and Cunégonde close the musical by singing “we’re neither pure, nor wise, nor good; we’ll do the best we know; we’ll build our house and chop our wood, and make our garden grow.”



Master Sergeant Sara Sheffield, mezzo-soprano

Mezzo-soprano vocalist and concert moderator Master Sergeant Sara Sheffield joined “The President’s Own” United States Marine Band in May 2005, becoming the first featured female vocal soloist in Marine Band history. Master Sgt. Sheffield began her musical instruction on piano at age nine and voice at age sixteen. After graduating from Jacksonville High School in Texas in 1997, she attended the University of North Texas in Denton and earned a bachelor’s degree in vocal performance in 2001. In 2016 she earned an executive master’s degree in business administration from George Mason University in Fairfax, Virginia. Prior to joining “The President’s Own,” Master Sgt. Sheffield was a member of the U.S. Army Band’s Army Chorale at Fort Myer in Arlington, Virginia.

Master Gunnery Sergeant Kevin Bennear, baritone

Baritone vocalist and concert moderator Master Gunnery Sergeant Kevin Bennear joined “The President’s Own” United States Marine Band in January 2000, becoming the third featured vocal soloist since the position was established in 1955. He began his musical instruction at age nine. After graduating in 1990 from Elk Garden High School in West Virginia, he attended Potomac State College in Keyser, West Virginia, and earned a bachelor’s degree in music in 1996 from West Virginia University (WVU) in Morgantown, where he studied with Peter Lightfoot. He earned a master’s degree in vocal performance in 1999 from the University of Tennessee (UT), in Knoxville, where he studied with George Bitzas.

Master Gunnery Sgt. Bennear has performed with the UT Opera Theater, WVU Opera Theatre West Virginia, and the Knoxville Opera Company, where he played the role of Sharpless in Giacomo Puccini’s *Madama Butterfly* with noted soprano Stella Zimbalis of the Metropolitan Opera. He also taught voice as a graduate teaching assistant at UT.

“God of Our Fathers”

GEORGE W. WARREN (1828–1902)
arranged by Thomas Knox

The words to “God of Our Fathers” were written in 1876 for the one hundredth anniversary of America’s independence. They were written by Daniel Crane Roberts, an Episcopal priest and Civil War veteran from Vermont. Roberts, however, originally set the lyrics to the hymn tune “Russian Hymn.” In 1892, Roberts anonymously sent the lyrics to the General Convention of the Episcopal Church who created a commission to revise the Episcopal hymnal. That commission was also tasked to choose a hymn for the United States Constitution’s centennial celebrations. Roberts’ text was set to a new hymn tune written by George W. Warren titled “National Hymn.” Roberts was successful in getting his text published in the Episcopal hymnal, and eventually, the pairing of his text and Warren’s hymn tune was named the national hymn of the United States. This setting of “God of Our Fathers” was created by Thomas Knox, former chief arranger of the Marine Band, for the first inauguration of President Ronald Reagan on January 20, 1981.



Symphony for Winds

JONATHAN LESHNOFF (B. 1973)
world première

Grammy-nominated composer Jonathan Leshnoff is renowned for his music’s striking harmonies, structural complexity, and powerful themes. Ranked among the most performed living composers by American orchestras in recent seasons, the Baltimore-based composer’s works have been performed by over one hundred orchestras worldwide. He has received recent commissions from Carnegie Hall, the Philadelphia Orchestra, and the symphony orchestras of Atlanta, Baltimore, and Pittsburgh. His works have been premiered by classical music’s most celebrated artists, including Gil Shaham, Johannes Moser, Manuel Barrueco, Noah Bendix-Bagely,

Ricardo Morales, and Joyce Yang. Eight all-Leshnoff albums have been commercially recorded. Leshnoff is professor of music at Towson University. The composer writes the following about this world première work:

Symphony for Winds is my first major work for band and was commissioned by “The President’s Own” United States Marine Band in honor of the Band’s 225th anniversary. It is dedicated to my longtime friend, musical collaborator and visionary leader of the Marine Band, Colonel Jason Fettig.

Col. Fettig and I had discussed a major work for band for years. Our plans started to coalesce in 2020. Knowing that this work would be written in honor of the Band’s anniversary, I wanted to incorporate a musical idea that was distinctly “American.” Mentioning this to Col. Fettig, he proposed several

melodies that could be used. My final choice was “God of Our Fathers,” an Episcopal hymn that, in the late 1800s, became the national hymn of the United States. In addition to its poignant melody, which I found conducive to compositional development, I found an illusion to a “band” in the opening stanza. Though the “band” that the lyricist writes of is not a musical band, I still found the double meaning to be significant:

“God of Our Fathers, whose almighty hand,
Leads forth in beauty all the starry band.”

My twenty-minute work is in three movements. The first movement opens with a powerful, dramatic brass choir, stating a theme that will return several times in the movement. Energetic and rhythmically shifting patterns immediately break out, dividing the band into competing choirs. Soon, a triumphant, soaring melody appears in the solo trumpet. The syncopated rhythm, brass choir and soaring melody compete for attention until a rousing but unsettled ending. The second movement focuses on the virtuosity of the wind section. Flutes, clarinets and saxophones trade off arpeggiated runs as a mysterious melody is presented by an unlikely couple, the piccolo and contra-bass clarinet, the highest and lowest instruments of the band. The final movement utilizes the “God of Our Fathers” hymn. The movement commences with fragments of the hymn, which I expand and elaborate with great creative license. The energy and melodic flow slowly build until a final climax where both the full hymn, coupled with the opening brass choir for the first movement, are gloriously present in full splendor. The music quickly drops in intensity and ends in quiet but serene contemplation. It has been a distinct honor to work with the United States Marine Band. Their virtuosity, dedication and musicianship is inspiring, and they are prepared for, at least, another 225 years of service to this great country.



March, “The Stars and Stripes Forever”

JOHN PHILIP SOUSA (1854–1932)
edited by The United States Marine Band

After spending twelve years as the seventeenth director of “The President’s Own” from 1880 to 1892, John Philip Sousa went on to form his own civilian band at the urging of concert promoter David Blakely. Sousa enjoyed tremendous success with his Sousa Band, traveling extensively throughout the continental United States and abroad. It was during his time with the Marine Band and in the early years of leading his civilian band that Sousa wrote some of his most famous marches, earning him the title “The March King.”

Since its première in Philadelphia on May 14, 1897, “The Stars and Stripes Forever” has easily secured its place as the most popular and widely recognized march of all time. For more than a century, it has captured the spirit of American patriotism perhaps better than any other composition. During the heyday of the Sousa Band, the march was performed as an encore at the end of nearly every concert. Audiences expected, and sometimes even demanded to hear

the piece and eventually began to stand upon recognizing its opening bars as if it were the national anthem. By Act of Congress, “The Stars and Stripes Forever” became America’s national march in 1987.



Colonel Jason K. Fetting

DIRECTOR, U.S. MARINE BAND

Colonel Jason K. Fetting is the twenty-eighth Director of “The President’s Own” United States Marine Band. He joined in 1997 as a clarinetist and soon became a frequently featured soloist with both the band and the Marine Chamber Orchestra. After serving four years in the organization, he was selected as an Assistant Director, and he conducted his first concert with the Marine Band on August 1, 2001. He was commissioned a First Lieutenant in July 2002, promoted to the rank of Captain in August 2003, and became the band’s Executive Officer the following year. He was promoted to the rank of Major in August 2007, and to Lieutenant Colonel in July 2014, one week before assuming leadership of “The President’s Own.” He was promoted to his present rank in August

2017 in the Roosevelt Room of White House by President Donald J. Trump. He is the third Director of “The President’s Own” to be promoted to Colonel in a White House ceremony.

As Director, Col. Fetting is the music adviser to the White House and regularly conducts the Marine Band and Marine Chamber Orchestra at the Executive Mansion. He led the musical program for the Inaugurations of President Donald Trump and President Joseph Biden and the State Funeral of President George H. W. Bush. He also serves as music director of Washington, D.C.’s historic Gridiron Club, a position held by every Marine Band Director since John Philip Sousa.

During his time as Director, Col. Fetting has led the band in numerous major national events, both at the White House and throughout the country. He conducted national broadcast performances for the 200th Anniversary of “The Star-Spangled Banner” at Fort McHenry in Baltimore, three Independence Day specials from the White House, a live Veterans Day performance with the Tabernacle Choir at Temple Square in Salt Lake City, and an appearance on the *David Letterman Show* in New York, at the invitation of First Lady Michelle Obama. He has also conducted the Marine Band and Chamber Orchestra live on NBC’s *Today Show* and on the PBS special *In Performance at the White House*. Col. Fetting leads frequent concerts throughout the Washington, D.C., area and across the country during the band’s annual national tour. He has regularly collaborated in performance with world-class artists across a wide range of genres, from legendary journalist Jim Lehrer to clarinetist Ricardo Morales, and from Irish tenor Ronan Tynan to pop superstars Jordin Sparks and Lady Gaga. In May 2019, Col. Fetting led the Marine Band on its first international appearance since 2001, with multiple performances and broadcasts throughout Japan. Live performances by the Marine Band under his direction are often heard on National Public Radio, and he has twice partnered with the National Symphony Orchestra and their music director Gianandrea Noseda for special joint performances at the John F. Kennedy Center for the Performing Arts. Col. Fetting has continued to bring renowned guest conductors to the podium of “The President’s Own,” including JoAnn Falletta, Bramwell Tovey, and John Williams.

In May 2019, Col. Fetting and the Marine Band, in partnership with the All-Star Orchestra conducted by Gerard Schwarz, won an Emmy Award at the 62nd Annual New York Emmy Awards, for a program entitled *New England Spirit*. Col. Fetting also represented the Marine Corps at the White House when military bands were awarded the National Medal of Arts by President Donald Trump in 2019.

During his tenure as Marine Band Director, Fetting has commissioned and/or conducted the world premières of nearly three dozen works, including substantial new pieces by James Stephenson, Jacob Bancks, Jennifer Higdon, David Rakowski, Narong Prangcharoen, Peter Boyer, Zhou Tian, Jessica Meyer, Michael Gilbertson, Dominick DiOrio, Donald Grantham, and Jonathan Leshnoff.

Col. Fetting is a 1993 graduate of Manchester Central High School in New Hampshire and holds two bachelor’s degrees from the University of Massachusetts, Amherst, in both clarinet performance (1997) and music education (1998), as well as a master’s degree in orchestral conducting from the University of Maryland, College Park (2005). He studied clarinet with Michael Sussman and David Martins, and his principal conducting teachers were Malcolm W. Rowell and James Ross. Additionally, Col. Fetting received instruction from several other renowned conductors, including Osmo Vänskä and Otto-Werner Mueller.

In 2014, he was elected as a member of the prestigious American Bandmasters Association and serves on the Board of Directors for several national organizations, including the John Philip Sousa Foundation and the National Band Association.



Colonel Michael J. Colburn, USMC (Ret.)

27TH DIRECTOR, U.S. MARINE BAND

Colonel Michael J. Colburn was the twenty-seventh Director of “The President’s Own” United States Marine Band. During his more than twenty years with the Marine Band, he served as principal euphonium, Assistant Director, and from July 2004-14, the Director who led the Marine Band in its third century. Colburn joined “The President’s Own” in May 1987 as a euphonium player. He quickly distinguished himself as a featured soloist, and in 1990 was appointed principal euphonium. In 1996, he was appointed Assistant Director and commissioned a first lieutenant. He accepted the position of

Senior Assistant Director and Executive Officer in 2001, and in 2002 was promoted to the rank of major. On July 17, 2004, he was promoted to lieutenant colonel the day before he assumed leadership of “The President’s Own.” He was promoted to colonel on July 3, 2007 by President George W. Bush in an Oval Office ceremony and was awarded the Legion of Merit on July 11, 2008, the Marine Band’s 210th birthday, by Marine Corps Commandant General James T. Conway.



Colonel Timothy W. Foley, USMC (Ret.)

26TH DIRECTOR, U.S. MARINE BAND

Twenty-sixth Director of “The President’s Own” Colonel Timothy W. Foley led the United States Marine Band into its third century of service to the President of the United States and the United States Marine Corps. Foley was a strong and visionary leader for “The President’s Own,” lifting the organization to new heights in terms of its musical and ceremonial reputation. Foley began his musical career on the clarinet and enlisted in the Marine Corps and reported to “The President’s Own” in June 1968. He served as a clarinetist for 11 years until he was named Assistant Director in 1979 and commissioned a

first lieutenant in the Marine Corps. Seventeen years later, on July 11, 1996, the band’s 198th birthday, Foley was designated Director of “The President’s Own.” In October of that year, he was promoted to the rank of lieutenant colonel. Foley was promoted to colonel in an Oval Office ceremony performed by President Bill Clinton in June 1999. He also received the Legion of Merit, presented that day by 31st Commandant of the Marine Corps General Charles C. Krulak.



Colonel John R. Bourgeois, USMC (Ret.)

25TH DIRECTOR, U.S. MARINE BAND

Director Emeritus Colonel John R. Bourgeois was the twenty-fifth Director of “The President’s Own” United States Marine Band. His acclaimed career spanned nine presidential administrations, from Presidents Dwight D. Eisenhower to Bill Clinton. Bourgeois is a graduate of Loyola University in New Orleans. He joined the Marine Corps in 1956 and entered “The President’s Own” as a French hornist and arranger in 1958. Named Director of the Marine Band in 1979, Bourgeois was promoted to colonel in June 1983. He retired from active duty July 11, 1996. As Director of “The President’s Own,”

Bourgeois was music adviser to the White House. He selected the musical program and directed the band on its traditional place of honor at the U.S. Capitol for four Presidential inaugurations, a Marine Band tradition dating to 1801. He regularly conducted the Marine Band and the Marine Chamber Orchestra at the White House, appearing there more frequently than any other musician in the nation.

U.S. MARINE BAND CONCERT PERSONNEL

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Manchester, NH

ASSOCIATE DIRECTOR / EXECUTIVE OFFICER
Maj Ryan J. Nowlin
Broadview Heights, OH

ASSISTANT DIRECTOR
1st Lt. Darren Y. Lin
Hummelstown, PA

EXECUTIVE ASSISTANT TO THE DIRECTOR
Maj Douglas R. Burian
Bowie, MD

OPERATIONS OFFICER
CWO4 Bryan P. Sherlock
Evansville, IN

DRUM MAJOR
MGySgt Duane F. King
Jacksonville, FL

ASSISTANT DRUM MAJOR
GySgt James R. Holt III
Independence, KY

PICCOLO
GySgt Courtney Morton
San Jose, CA

FLUTE
MSgt Ellen Dooley
Boca Raton, FL

SSgt Christina Hughes
Old Tappan, NJ

*+MGySgt Elisabeth Plunk
Moline, IL

GySgt Kara Santos
Iowa City, IA

GySgt Heather Zenobia
Louisville, KY

OBOE
*+MGySgt Leslye Barrett
Liberty, MO

*GySgt Trevor Mowry
Glen Ellyn, IL

OBOE/ENGLISH HORN
MSgt Joseph DeLuccio
Vernon, NJ

GySgt Tessa Gross
Santa Monica, CA

E-FLAT CLARINET
MGySgt Michelle Urzunicok
San Antonio, TX

B-FLAT CLARINET
MSgt William Bernier
Easthampton, MA

SSgt Kristin Bowers
Downers Grove, IL

SSgt Alexander Bullard
Louisville, KY

SSgt Harrison Burks
Atlanta, GA

GySgt Lucia Disano
St. Louis, MO

GySgt Parker Gaims
Los Angeles, CA

SSgt Zachary Gauvain
Evergreen, CO

SSgt Lewis Gilmore
Eugene, OR

+MGySgt Vicki Gotcher
Tyler, TX

GySgt Christopher Grant
Oakton, VA

SSgt Tyler Hsieh
San Jose, CA

SSgt Andrew Jacobi
Greenville, SC

GySgt Meaghan Kawaller
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GySgt Joseph LeBlanc
Honolulu, HI

SSgt Jakob Lenhardt
Hamilton, NJ

*MSgt Patrick Morgan
Maryville, TN

SSgt Jacob Moyer
Waldorf, MD

MGySgt John Mula
Monticello, IL

MSgt Harry Ong
Seattle, WA

SSgt Angelo Quail
Ann Arbor, MI

SSgt Samuel Ross
Russellville, AR

SSgt Nicholas Thompson
Great Falls, VA

GySgt Jonathon Troy
Ann Arbor, MI

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GySgt Andrew Dees
Richardson, TX

GySgt Shannon Kiewitt
Sevierville, TN

BASSOON
SSgt Matthew Gregoire
Dover, NH

*+MGySgt Christopher McFarlane
Williamsville, NY

SSgt Stephen Rudman
LeRoy, NY

SAXOPHONE
GySgt Jacob Chmara
St. Petersburg, FL

MSgt Otis Goodlett
Lexington, SC

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Williamstown, MA

*+MGySgt Nomar Longoria
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Lansing, IL

GySgt Brigitte Knox
Albuquerque, NM

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Sterling Heights, MI

+MSgt Jennifer Paul
Algonquin, IL

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Las Cruces, NM

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